

**DEATH DRIVE IN MAGICAL REALISM IN GABRIEL
GARCÍA MÁRQUEZ' BOOK *STRANGE PILGRIMS***

THESIS



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The field of literature emerged during World War II by post-colonialism. One of the leading literary phenomena is post-colonialism. According to studies compiled for the anthology *Magic Realism: Theory, History, Culture* (1995) by Lois Parkinson Zamora and Wendy B. Faris, post-colonialism interweaves in the genealogy of genre called magic realism as non-identical theoretical discourses. Magical realism, involving real and fantasy, material and supernatural, living and dying females and males, mixes all these elements.

Magical realism is a term used in literature to portray a circumstance or a scene that is a blend of ordinary realities and magical aspects that are effortlessly combined into a single narrative (Barton, 1999). Those magical realistic texts appear very natural and so odd, but because of the facts that are still the main component of the story itself, the readers can still connect (Barton, 1999).

In magical realism itself, the word magic emphasizes fantasy where its truth is amplified and equipped with something quite distinct from how it ordinarily is. Therefore, because of the transparency and clinical specifics drawn to it, everything just rendered something completely different from that whole reality's separate common element (Faris, 1995). In addition to his explanation, Franz Roh (cited in Faris, 1995) states that this notion of magic is built to further defy reality.

The magical aspects that are used to be the opposite of realistic lies in the plotting and scheming of the plot about how the protagonist portrays the life of their characters as they encounter the magic in their lives, seeing it like all other incidents that occur to them. Characters in the story of magical realism deal with

In magical realist works, where its magical features become merged with absurd, magical and grotesque elements, famous tellers' chaotic sensibility appears to amplify and misrepresent reality to make it more believable. This had been used not only for typical literary work, but also for some kind of exaggeration that produces a sense of absurdity and misunderstanding and interpenetration of varying domains such as animate or inanimate, or even human or animal (Garant, 1995).

[illegible]

There are several main theme portrayed by the *Strange Pilgrims* book, which are supernatural, death and frustation (“Strange Pilgrims Themes”, 2018). In this study, the researcher only picked up death as the main issue for the research in order to reveal how death drive was depicted in the magical realism literary work. For example, one of the stories tells about an exiled ex-president who has been sick for years and waiting for his death. Another example is a disaster that could make a person end his own life. The researcher can conclude that some of the characters have an impulse towards death, which is going to be called later as death drive. Sigmund Freud coined this theory in his book entitled *Beyond the Pleasure Principle* in 1920.

Freud said that “the aim of life is death” and “inanimate things existed before living ones” (Freud, 1920, p. 32). Those real factors joined with the reality of magical components inside the novel by one way, or another make a completely new viewpoint of death drive when the characters experience them themselves all through the short stories. This makes the death drive inside magical realist book practically entrancing to be investigated. Each story has its own astounding stories about death drive, and each character may have a distinctive sort of death sense inside their inclination. Furthermore, in their regular daily existence, or even set off by cataclysmic event as a marker of death, the death theme could be more magical than how the creator made these short stories.

This is why the researcher gets intrigued to explore the magical realism in literary works, thus how the creator utilizes the genre to speak to how death drive is taken care of by each short story with those unique attributes. Since there had

The researcher chose this book as the primary source of data because the writer wants to research with a new field of study, magical realism. The researcher analyzes this book through magical realism and death drive theory. Strong illustrations of magical realism are presented in this book, as discussed for the next chapter.

Some reviews relevant to this study are available. The researcher refers to them and, in this subsection, discussing magical realism and death drive. This review is conducted to help the researcher to elaborate on the discussed issues.

[illegible]

The third one is entitled “*Analysis of the Death Instinct on Main Character of Swimfan*” by Yuliana Devi (2010). The thesis aims to identify how the death drives were reflected in the story through psychoanalysis of Freud’s theory about death drive in the book *Beyond Pleasure Principle* (1920). It was the same concepts and theory that the researcher used in this research, therefore, this study can help out the researcher to elaborate on how the story depicted death drive throughout the literary work.

This section indicates several vital points which this study is expected to solve, based on the background of the study, over as the following research questions:

- [illegible]

To collect the data, the researcher used these methods:

- #### 4) Data Analysis

All data were retrieved from the narratives and the conversations in *Strange Pilgrims* book. From the beginning, the researcher read the book. The researcher then searched again for a narrative that represented magical realism and death drive, then compiled the data.

[illegible]

CHAPTER II

This chapter elaborates the structure of this research in order to support the issues that discussed by the researcher. In this study, the researcher used magical realism's characteristics in narratives by Wendy B. Faris according to her book *Ordinary Enchantments: Magical Realism and Remystification of Narrative*, followed by death drive psychoanalysis described by Sigmund Freud in his book *Beyond the Pleasure Principle*.

2.1 Magical Realism

Magical realism is considered as one of the literary genres that have been often used in literary works. Franz Roh (1925) coined the term in a book entitled *After Expressionism: Magical Realism*. The term was initially named after a new style of painting in Germany, which was an alternative to expressionism's romanticism. "Magical realism" name was aimed to emphasize the sense of magical, fantastic and strange of usual objects in reality if people observe closely (Roh, 1925).

The genre was growing in popularity in South America when *After Expressionism: Magical Realism* was translated into Spanish in 1927. During a stay in Paris, French-Russian Cuban writer Alejo Carpentier was influenced by magic realism. He further developed Roh's concept into what he called "marvelous realism," a distinction he felt applied to Latin America as a whole.

Wendy B. Faris researched this particular genre. In her book, she investigated magical realism in contemporary literature, in other world literary works after World War 2, under *Ordinary Enchantments: Magical Realism and Remystification of Narrative*. Faris said that magical realism has become so important within contemporary literary works, especially in post-colonial culture (Faris, 2004)

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in differentiating reality in magic. It combines realism and fantastic, so the magical things seem to be represented normally, blurring the distinction between them (Faris, 2004). Faris also said that magical realism, as a type of expression worldwide, has become so important as it has given essential social work the narrative field; within its narratives, marginal voices, lowered traditions, and emanant works of literature have produced masterpieces (Faris, 2004).

Recently, in writings, the notion of culture has developed in the text. Faris has become intriguing because in the magic realist story method, the voices that marginalized reappear. Scholarly works overwhelmed by western realist

This magical realism technique of narrative used to “radically modifies and replenishes the dominant mode of realism in the West, challenging its basis of representation from within.” (Faris, 2004, p. 1). But in the control of western culture, it used to reappear the voices that marginalized of disappearing voices. This method is optimized to reveal realism’s structure. The strategy was used to reveal the magical structure coordinated by the Western perspective and bring out a move to the magical structure that also evolved from the narrative. Faris worked the comprehension was one of the ways the marginalized voices that have been lowered, later show up from within prominent components which fulfilled a realist point of view or perspective.

Besides, Faris (2004, p. 1) has said: " magical realism combines realism and the fantastic so that the marvelous seems to grow organically within the ordinary, blurring the distinction between them". At that point in the above statement, it is again explained that the combination between realism and illusion becomes magical realism, the distinction between the two components appears obscure in this combination, so things have been viewed as spectacular events appear to be normal and ordinary because the accounting procedure utilized is realistic story method which consists of magical components inside.

[illegible]

contributed to the growth of a postmodern literary sensibility" All that said, in one area, magical realist literary works involve irregularities between the magical and realistic elements.

This notion, that Faris addressed, aims to reveal a narrative of magical realism literary works. In magical realism, the story is utilized by the creator to express out aspects of the book which under the radar and debilitate to show up into abstract work because of the control introduced by the viewpoint of western realism, as Faris emphasized. Thus, a narrative of magical realism method exists to adjust the mastery, that there is the other component in this life, which are the elements of magic that have been opposed by the realism's rule.

Faris (2004) addressed that reader should note at the outset, however, that magical realism is not just a postcolonial style. It also represents innovation and the re-emergence of submerged narrative traditions in metropolitan centers. In turn, that phenomenon can be understood in part in the context of literary globalization as a writing back from the peripheral colonies, but only in part.

Faris attempts to make an inference that the narrative method of magical realistic attempts to issuing culture thought about insignificant by realist domination and the insignificant component at that point introduced in modern times. Aspects that were assumed real were later distorted only by a marginalized element, which is magic.

Faris addressed that particularly that the magical realism's concept of characteristics qualities has five attributes. Those characteristics are the

The first characteristic is the irreducible elements that involve characters and magical moments. As indicated by Faris (2004), the irreducible element, utilizing assessments of Keith Hollaman and David Young, is anything that we cannot disclose and according to the rules of physics since they have been defined in Western centred knowledge, that is, as per logic, identifiable evidence or got belief" It is also impossible for readers to have any facts to answer concerns about characters and events in magical realist literature.

Then, as a result of every irreducible element, its concepts of conceptual rationale are recognizable by and broad disrupting the reader's point of view. Later, the reader attempts to top off its disturbed logical atmosphere through this disruption and seeks to decode and adjust the current form of reasoning from past logic. And hence, the reader now has forced to work by conveying appropriate text.

Faris wrote that certain issues usually contain the irreducible element used in magical realism works. Concerning what happens outside of abstract works, the problem may be discussed. In featuring such issues, irreducible elements often upset the common rationale of circumstances and logical results (Faris, 2004).

The second characteristic in magical realism is the realistic side of the phenomenal world that Faris finds that to be. "Realistic depictions make an anecdotal world that looks like the one we live in, frequently by broad utilization of detail" (Faris, 2004, p. 14). This phenomenal world is a logical aspect of magical realism which forestalls the transition of magical realist fantasy into a dream in which this current life utterly leaves it. This is why magical realism differs from a dream or a rational narrative.

2.1.4 Merging Realms

[illegible]

two extended worlds. Therefore, it is no more an issue of one or the other being unrealistic, but the opposite side of the noticeable truth.

2.1.5 Disruption of Time, Space and Identity

According to Faris' notion, disruption of time, space, and identity is the fifth characteristic of magic realism. In this section, by citing Freud (1915), expressing which structural constructs and worldly convention, be it the past or the future, through uniformity of realism, Faris opened her claim.

It accomplishes "the rise of another space and another fleeing time" because realism's spatial homogeneity nullifies the more established and hallowed space as Frederic Jameson (cited in Faris, 2004, p. 23) says in his undertaking of realism. Similarly, the recently estimating clock and

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Suppose the fleeting current proportions turn into magical realism's objective to communicate the types of temporary magical measure from modern culture. In that case, the spatial structures confined in the modern day are also

spoken through this story method. The limit of spatial magic, which can be separated from spatial fact, bursts through the whole messages of magical realism and the other way around.

As their Gothic archetypes of the nineteenth century, various magical realist narratives portray almost hallowed and ceremonial walled-in places, but these consecrated places are also not completely waterproof; so they unleash their magical tale waters over the rest of the writings and the worlds they depict, similarly when beyond truth saturates them (Faris, 2004).

On portraying singular identity, Faris (2004) said that the multivocal idea of the account and the social hybridity which describe the genre magical realism reaches out to the characters, that incline to an extreme assortment. These qualities arise within the characters' physical body. In the modern view, identity can be seen through the viewpoint that a single person resides within the entity, allowing them to identify him on another person, encountering the disrupting incident. Within a person, many identities could exist. As Faris put it, this latter concept thus splits the demand established in present time universe and reveals other underrated invention systems.

Overall, the concept of magic realism is depicted by five characteristics of magic realism, as a narrative technique, utilizing magical elements and the narrative methodology itself of magical realism writers. Moreover, the correlation between magic and reality is observed from the five characteristics described, for example, the blurry boundaries within magic and reality that makes the reader hesitate, the bridge between magic and real in the middle of stories, and the

Freud coined death drive theory in 1920. In both Freud's own life and European cultural identity, this was an uncertain time. World War I, "The War to End All Wars" finally ended in the long run. There was an unfortunate misfortune for both the winners and the losers of the war. Parents were deprived, partners were bereft, young people were stranded. A large number of war losers will never, in reality, or mentally, go back again. In Germany and Austria, monetary problems and an unsurvivable feeling of misery and frustration were generated by the crushing of war and the conditions of surrender.

[illegible]

responsible for all our good thoughts and actions in Freud's (1920) view. In the end, however, Freud felt compelled to recognize the dull, threatening nature of human instinct. Individuals cause wars, hurt one another and put an end to everything. They developed the possibility of death instinct or Thanatos, it is the harm of the person and species, to account for our ruinous urges. Freud (1920) said that humans have not one but two primary instincts, Eros' life-giving instinct, one of the Greek words for love, and Thanatos' death instinct, the Greek word for death.

Having advanced, particularly through *Instincts and Their Vicissitudes* in 1915, a dualism in which lust struggle against the sense of self-drives, in *Beyond the Pleasure Principle* in 1920, Freud (1920, p.44) defined the drive of death as a

1915, a dualism in which lust struggle against the sense of self-drives, in *Beyond the Pleasure Principle* in 1920, Freud (1920, p.44) defined the drive of death as a negative title contrary to drive of life: "The opposition between the ego or death instincts and the sexual or life instincts would then cease to hold and the compulsion to repeat would no longer possess the importance we have ascribed to it".

replaces the theory of pleasure principle, regardless of dreams generated through trauma, post-traumatic dreams, or compulsive children's games, or even in

Freud (1920, p. 55) discovered help for his contentions in Fechner's strength standard: "The dominating tendency of mental life ...is the effort the reduce, to keep constant or to remove internal tension due to stimuli ...a tendency which finds expression in the pleasure principle; and our recognition of this fact is one of our strongest reasons for believing in the existence of death instincts".

[illegible]

will impel the victim to suicide.

This urge's nature appears highly immune toward forming relocation and expresses itself in vague yet intense ways. A "work negative" was defined as the action of this almost invisible energy. The target is its muscle strength, the executing organ, which helps achieved. Ironically, our libido is the target of the death drive here *destrudo* constraint, as Weiss (1950) said, contributing to predominance and sadism. Its purpose is disconnection, decline, or even destruction by Freud's statements. If the final stage is to get organic life back state, "the purpose of the death drive is to fulfil as far as is possible

state, "the purpose of the death drive is to fulfil as far as is possible a disobjectalising function by means of unbinding" (Green, 1999, p. 85) it is in the absolute sense of an irreducible process.

1923. Freud then established the theory in *The Ego and the Id* in 1923, especially

Freud (1925) clarified in his brief essay on *Negation*: "Affirmation, as a substitute for uniting, belongs to Eros. Negation, the successor to expulsion, belongs to the instinct of destruction" (p. 239). In *Civilization and Its Discontents* in 1930, he addressed anxiety in correlation with the development of drives and returned to this topic.

[illegible]

Eventually, to his Eros theory of human behavior and attitude, Freud added the concept of Thanatos or death instinct. Thanatos energy boosts destruction and death but as contrasted to the libido energy generated by Eros. Freud (1920) claimed that the shift of the Thanatos' negative energy to others was the basis of aggression.

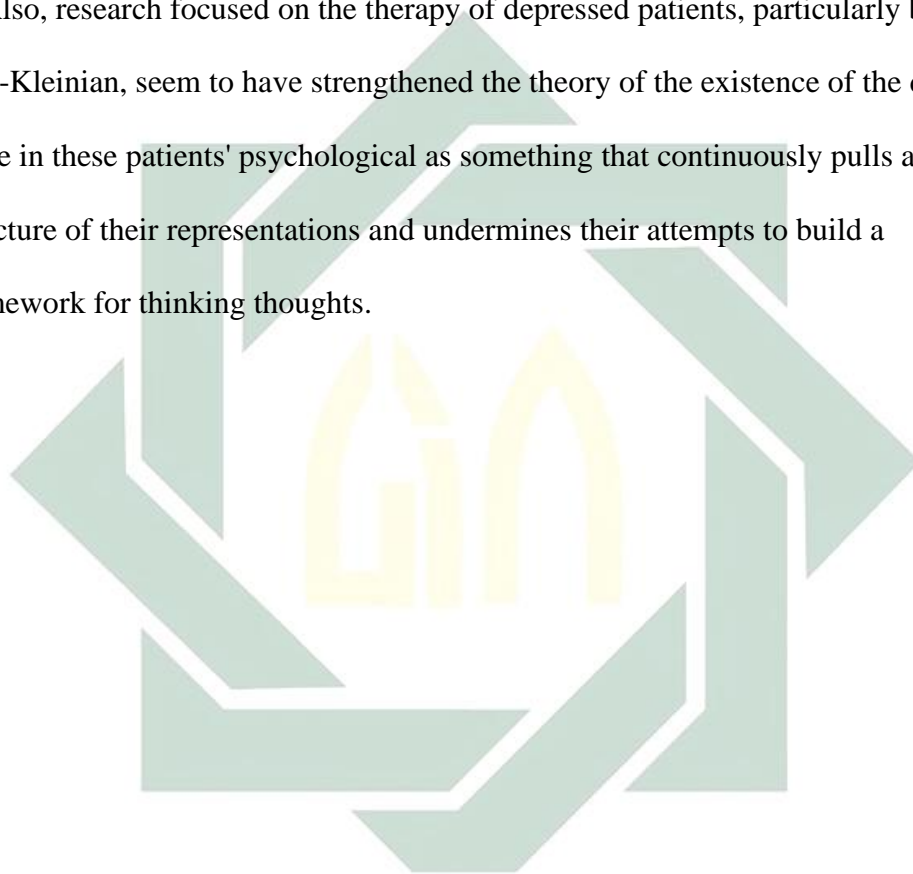
Within Eros and Thanatos conflict, negative energy partially directed to other object or people to mitigate self-destruction or suicide of a person. An aggressive drive is a powerful form of death's instincts. Aggressiveness is another form of death drive that directed to substituted objects. It is indeed destructive for an individual to confront with anyone because their life instinct's power mitigated their death drive was being disrupted by the pressures of the instinct of life and some other barriers in his personality that mitigate death's instinct.

The death drive is separated into two ways which are internally and externally. Destructive acts, such as suicide or masochist, are considered internally. Meanwhile, if it is externally, the destructive acts directed to another object or subject such as breaking stuff, or even murder.

Psychological confrontation is never a conflict of the ego and the drives, yet rather within the life drive and death drive, as Melanie Klein said (1930). The immediate response to the death drive experience is true, anxiety. For Jacques Lacan (1960), in correlation with the theoretical and conceptual, the death drive as something beyond the pleasure principle forms the strongest starting point for presenting his definition of the "real". However, he also said that the death drive to be "the necessary condition for the natural phenomenon of the instinct in

Others have often opposed to the death drive theory that this may suggest that psychological tension, the foundation of psychoanalysis, may no longer be the expression of living experience alone because the death drive is "evidently innate, intrapsychic from the beginning, and not secondarily internalized" Or since "this drive restricts the field in which conflicts can be elaborated both internally and externally; it introduces a fatalism into the gradual progression of the treatment and brings out the negative therapeutic reaction instead of a relational problem between analyst and analysand" (Freud, 1925, p 50). Nevertheless, some have taken more interest in the technique of Freud and are shocked by the "quality of a foreign body, within psychoanalytic theory, that characterizes the conflict between Eros and the death drive which emerges here from the use of dialectical procedures in which Freud is not well versed." (Freud, 1925, p. 52)

Other scholars, such as Melanie Klein, Jacques Lacan, and André Green, on the other hand, regard this definition of the death drive as further proof of Freud's theoretical rigor, as he reveals his ability to rework his previous theory of drive to take into account clinical evidence and assumptions that do not agree with it. Also, research focused on the therapy of depressed patients, particularly by post-Kleinian, seem to have strengthened the theory of the existence of the death drive in these patients' psychological as something that continuously pulls at the structure of their representations and undermines their attempts to build a framework for thinking thoughts.



ANALYSIS

Gabriel García Márquez is one of the magical realist authors who received Neustadt International Prize for literature in 1972 and the Nobel Prize in Literature in 1982. In this collection of short stories, under the title *Strange Pilgrims*, magical realism is well portrayed. In this chapter, the researcher examines how the text depicts magical realism's five characteristics based on Wendy B. Faris' notion, and death drive psychoanalysis coined by Sigmund Freud.

3.1 Magical realism in the short stories

This sub chapter elaborates the short stories that the researcher analyzed. The short stories portrayed magical realism's five characteristics by Wendy B. Faris.

3.1.1 Characteristic of magical realism in the short stories

In this sub section, the researcher elaborated five characteristics based on Faris' notion in the short stories that had been analyzed by the researcher. The researcher categorized the short stories based on the five characteristics.

1. Irreducible Elements

The irreducible element is an event that is unexplainable by science, common understanding, or derived perception according to the universe's principles (Faris, 2004).

medical treatment before he died. But he did not die at the end of the story.

sickness that occurred in his backbone. But he felt the pain in some of the part of his organs.

When the light was turned off, the illuminated X-ray of a spinal column appeared on a screen, but he did not recognize it as his own until the doctor used a pointer to indicate the juncture of two vertebrae below his waist.

‘Your pain is here,’ he said.

For him it was not so simple. His pain was improbable and devious, and sometimes seemed to be in his ribs on the right side and sometimes in his lower abdomen, and often it caught him off guard with a sudden stab in the groin. The doctor listened to him without moving, the pointer motionless on the screen. ‘That is why it eluded us for so long,’ he said. ‘But now we know it is here.’ Then he placed his forefinger on his own temple and stated with precision:

‘Although in strictest terms, Mr. President, all pain is here’ (Márquez, 1992, p. 3-4).

he felt the pain in some of his body. He said that he was not allowed to eat anything, by his means the prohibitions itself which in the book didn't mention

'It's magnificent meat,' murmured the President. 'But I'm not allowed to eat it.' He looked at Homero with a roguish eye and changed his tone. 'In fact, I'm not allowed to eat anything.' 'You're not allowed to have coffee either,' said Homero, 'but you drink it anyway.' 'You found that out?' said the President. 'But today was just an exception on an exceptional day' (Márquez, 1992, p. 10).

Following his doctors' orders, he had given up the habit of coffee more than thirty years before, but had said, 'If I ever knew for certain that I was going to die, I would drink it again.' Perhaps the time had come. 'Bring me a coffee too,' he ordered in perfect French. And specified without noticing the double meaning, 'Italian style, strong enough to wake the dead' (Márquez, 1992, p. 6-7).

The most noticeable of the irreducible element is that Mr. President did not feel anything and looked fine after violating his doctor's prohibition. He needs surgery to cure the pain in his body, as the doctor said.

The President had to submit to a dangerous and inescapable operation. He asked about the margin of risk, and the old physician enveloped him in an indeterminate light.

'We could not say with certainty,' he answered.

Until a short while before, he explained, the risk of fatal accidents was great, and even more so the danger of different kinds of paralysis of varying degrees. But with the medical advances made during the two wars, such fears were things of the past.

‘Don't worry,’ the doctor concluded. ‘Put your affairs in order and then get in touch with us. But don't forget, the sooner the better’ (Márquez, 1992, p. 5).

He is still alive even after he violated so many rules.

Continue to the next short story entitled *The Trail of Your Blood in the Snow*. This story tells about a married couple, Billy Sanchez and Nena Daconte,

The blood comes from a wound made by Nena Daconte's with rose's thorn, which logically, it was not a very severe wound. But in the story, the author illustrated as if it was seriously injured by showing that the blood was ever stopped. "...and then accepted the roses. As she took them she pricked her finger on a thorn, but she handled the mishap with a charming ruse. 'I did it on purpose," she said, "so you'd notice my ring.'" (Márquez, 1992, p. 169-170)

[illegible]

They finally reach the Pyrenees, a Spain state border. She felt that her finger got worse as time went by, so she needs a pharmacy to take care of her finger. “...Nena Daconte realized that her finger with the wedding band on it was still bleeding.” (Márquez, 1992, p. 162). But unfortunately, the closest city to where they right now are too far away, and there will be no pharmacy along the way. They asked the guard of the frontier in the Pyrenees.

Before they reached Bayonne, as the guard said, there was no pharmacy around. So, they need to continue their trip, but Nena Daconte had to endure the pain on his finger that had been bleeding for many hours.

Nena Daconte's finger was still bleeding even after they passed Bayonne. She was exhausted. Then she tried to squeeze her finger and then fell asleep.

“Nena Daconte, on the other hand, was exhausted,... And so after Bayonne she wrapped a handkerchief around her ring finger, squeezing it tightly to stop the blood that was still flowing, and fell into a deep sleep” (Márquez, 1992, p. 164-165).

It has been eleven hours since Billy drove, yet it did not show any sign of blood clotting, so the blood did not stop. “You've been driving for more than eleven hours, and you haven't eaten a thing” (Márquez, 1992, p. 172). It was even worst. The bloodstains were all over her blouse and skirt. “In the bathroom Nena Daconte saw that she had bloodstains on her blouse and skirt, but she did not try to wash them out” (Márquez, 1992, p. 173).

She tried to freeze her finger by hanging her arm out of the window hoping the blood will clot, but it did not. “Nena Daconte hung her arm out the window, certain that the icy air from the fields had cauterizing properties. This tactic proved useless too,...” (Márquez, 1992, p. 174).

The bleeding became worst as they reached Paris. “In the suburbs of Paris her finger bled in an uncontrollable flood, and she felt as if her soul were escaping through the scratch” (Márquez, 1992, p. 174). After that, they reached the hospital, and the nurses and doctor immediately took care of Nena Daconte. But after two days, Nena Daconte was bleeding to death because the blood could not stop. She had been handled by the expert, but they were unable to save her life. “Nena Daconte had bled to death at ten minutes past seven on the evening of Thursday, January 9, after sixty hours of failed efforts by the most qualified specialists in France” (Márquez, 1992, p. 186).

Billy Sanchez was still preoccupied with his new vehicle, even his wife's blouse and the skirt was covered in bloodstain. He didn't respond to Nena when she was making fun of her wound and blood.

In the bathroom Nena Daconte saw that she had bloodstains on her blouse and skirt, but she did not try to wash them out... Yet as soon as they were back in the car it began to bleed again... 'If anyone wants to find us it'll be very easy,' she said with her natural charm. 'All they have to do is follow the trail of my blood in the snow' (Márquez, 173-174).

Beside Billy's delight to his new car, another characteristic of a phenomenal world was the strange policy of the hospital where Nena Daconte was being treated. It only allowed the visitor to visit the patients of the hospital only on Tuesdays. And the time to visit was also limited from nine to four. In real life, the usual visiting hours in hospitals are not prohibited only one day in a week. The quoted text shows that visitors were only allowed on Tuesdays, which means once a week.

“There, at last, an Asturian maintenance man helped him communicate with the receptionist, who in fact confirmed that Nena Daconte had been admitted to the hospital, but that visitors were allowed only on Tuesdays, from nine to four” (Márquez, 1992, p. 177).

Later in the story, it was revealed that Billy was the most wanted in France because of Nena Daconte's death. Everyone had been looking for him, but his whereabouts remained unknown to them.

Another oddness was when Billy Sanchez went out by Friday night when he went to the cafeteria, a public space. But Billy had no idea that he was the most wanted person in France. That is why he acted as nothing has happened. Oddly, based on the quotation below, people around him should have recognized him because the announcement was broadcasted all over France for forty hours.

[illegible]

he realized that he had learned to say hello in French, and to ask for ham sandwiches and cafe au lait... (Márquez, 1992, p. 181).

3. Unsettling Doubts

The unsettling doubts in magical realism revolve around readers' hesitation and doubt between two contradictory understandings of events, and hence experience some unsettling doubts (Faris, 2004).

This magical realism's characteristic also depicted in *The Trail of Your Blood in The Snow*.

Billy Sanchez went into the ward, moved one of the nurses away from the group, and stood facing the Asian doctor, who was bent over the patient. He spoke to him. The doctor raised his sorrowful eyes, thought a moment, then recognized him (Márquez, 1992, p. 186).

‘But where the hell have you been?’ he asked (Márquez, 1992, p. 186).

The readers experience unsettling doubts because the quoted text above shows that Billy's whereabouts should be at Plaza-Athenee, but Billy mistook the address. He had attempted to see his wife at the hospital and did not find Asian doctor that took care of Nena Daconte, but rejected due to the hospital's policy. On the other hand, the readers could not justify the hospital's policy. Billy just wanted to obey the rules.

He tried to see the doctor who spoke Spanish, whom he described as a black man with a shaved head, but nobody could tell him anything on the basis of two such simple details (Márquez, 1992, p. 177).

...where doctors and nurses in white coats walked in and out, hoping he would see the Asian physician who had admitted Nena Daconte. He did not see him then,... (Márquez, 1992, p. 179).

A guard with a blood-spattered smock asked him something as he walked by, and he paid no attention... tossed him out into the middle of the street like a sack of potatoes (Márquez, 1992, p. 182).

4. Merging Realms

In this characteristic of magical realism, readers might be unable to feel the boundaries between two realms. It can be life or death, real or imaginary, waking or dream, past or future, human or animal, self/other (Faris, 2004).

Ghosts of August was the best example of the characteristics of merging realms in the book. It was about a family visiting an old fortress that belonged to Ludovico, a knight and great patron of the arts and war.

The family experienced a supernatural event in the fortress, such as hearing the horses' sounds on the stairs, the sounds the creaking doors, and sound of ghosts calling the name Ludovico that we can see through this quotation "From the table we could hear the gallop of wild horses on the stairs, the lamenting doors, the joyous shouts calling for Ludovico in the gloomy rooms" (Márquez, 1992, p. 95).

That was not the only paranormal experience they encountered. The parents were sleeping in the first-floor rooms that have been renovated into more modern design. “Contrary to what I had feared, we slept very well, my wife and I in a first-floor bedroom and the children in one adjoining ours. Both rooms had been modernized and there was nothing gloomy about them” (Márquez, 1992, p. 95). But then, they woke up in the Ludovico’s room.

Only then was I shaken by the scent of fresh strawberries, and I saw the fireplace with its cold ashes and its final log turned to stone, and the portrait of the melancholy knight in the gold frame looking at us over a distance of three centuries. For we were not in

the first-floor bedroom where we had fallen asleep the night (Márquez, 1992, p. 95-96).

The quoted text shows that the ghosts' presence, which proves that the two realms were merged, showed at the end of the short story. How can a ghost or human interacted? They were in a different world. This is how the merging realms work. Those quotations are the evidence of a human world, and paranormal world merged into one setting.

5. Disruption of Time, Space and Identity

This characteristic violates the laws of time, space, and identity based on real life. The text may confuse the reader about rules of time, space and identity (Faris, 2004). This particular story entitled *Miss Forbes's Summer of Happiness* contains a disruption of identity, which Miss Forbes herself experienced. This story tells about a family that was on vacation on an island. They were using the service of an assistant on their holiday, which is Miss Forbes. She was from Germany, and her appearance looked like a military soldier which foreshadowing her discipline manner.

Later in the story, it was revealed that she was not a person she showed to the people around her. This is the disruption of identity that happened to Miss Forbes' behaviour and attitude; her character was split up into two. The first attitude was stiff and rigid. The second attitude was melancholy.

Here are some strict rules and stiffness of Mrs. Forbes: “We did so without delay, trying not to commit a single error, because after two weeks under the regime of Miss Forbes we had learned that nothing was more difficult than living”

"You will go to the bathroom," Miss Forbes told him without losing her calm, "you will wash yourself with care, and you will come back to eat" (Márquez, 1992, p. 145). "All right," she said, "but you will have no dessert."... All our good-conduct points were canceled... (Márquez, 1992, p. 146).

We soon discovered, however, that it was Miss Forbes, who spent the night living her real life as a lonely woman, which she herself would have censured during the day. One morning at dawn we surprised her in the kitchen in her schoolgirl's nightdress, preparing her splendid desserts. Her entire body, including her face, was covered with flour, and she was drinking a glass of port with a mental abandon that would have scandalized the other Miss Forbes. By then we knew that after we were in bed she did not go to her bedroom but went down to swim in secret, or stayed in the living room until very late, watching movies forbidden to minors on television, with the sound turned off, eating entire cakes and even drinking from the bottle of special wine that my father saved with so much devotion for memorable occasions. In defiance of her own sermons on austerity and composure, she wolfed everything down, choking on it with a kind of uncontrolled passion. Later we heard her talking to herself in her room, we heard her reciting complete excerpts from *Die Jungfrau von Orleans* in melodious German, we heard her singing, we heard her sobbing in her bed until dawn, and then she would appear at breakfast, her eyes swollen with tears, more gloomy and authoritarian than ever (Márquez, 1992, p. 150).

3.2 Death drive in the short stories through magical realism

In this section, the researcher elaborates on how the text depicts death drives off through magical realism in the short stories. To identify death drives, the researcher needs to find aspects of death drives from the perspective of magical realism.

In *Bon Voyage, Mr. President*, the main character, Mr. President, has been exiled for a long time after his presidential time. He now lives waiting for his death. It is even described that he was thinking about death.

Then she thought more about what she had said, and her face bloomed in the first light of dawn.
'Imagine,' she said. 'A trail of blood in the snow all the way from Madrid to Paris. Wouldn't that make a good song?' (Márquez, 1992, p. 174).

At this point, she did not even care what will happen to her finger and her body even if she died. This resulted from her wounds and ignorance husband as the researcher elaborate in previous sections of one of the magical realism characteristics. It can be concluded that this was Nena Daconte's death drive in the story.

3.2.2 Death drive portrayed by phenomenal world

The next death drive portrayal is in the short story *Tramontana*. The name *Tramontana* derived from a classical name for a northern wind, *Tramontane*, which the origin came from Latin *trans* + *montanus*, means beyond or across the mountains. This short story tells about the wind itself. The narrator experienced tramontana once in his life fifteen years ago. He called Tramontana is a harsh, tenacious wind that brings seeds of madness.

But in spring and fall, the seasons when Cadaques seemed most attractive, no one could escape the terrifying thought of the tramontana, a harsh, tenacious land wind that carries in it the seeds of madness, according to the natives and certain writers who have learned their lesson (Márquez, 1992, p. 135).

The narrator has a strange feeling about the wind even before it arrives. This is considered a supportive narrative that the wind has magical elements, leading to death drive in the next section.

One Sunday at siesta time, with the unexplainable presentiment that something was about to happen, I sensed the wind before it arrived. My spirits plummeted, I felt sad for no reason, (Márquez, 1992, p. 135)

‘he spoke to us of the tramontana as if it were a hateful woman,...’ (Márquez, 1992, p. 136).

This disaster brings calamity to those that are affected by it, mentally or psychically. As shown in the previous section, it can be concluded that Tramontana has massive influences on people's state of mind in the settings. Their horrible state of minds developed the death drive. Depending on the type and extent of loss, individuals directly impacted by natural disasters may be feeling a strong sense of grief, panic, loss, fear, and sadness (Vujavonic, 2017).

These shreds of evidence strengthen the statements that tramontana has a really big impact on the people's sanity, furthermore generate death drive.

The researcher found death drive portrayal within unsettling doubts characteristic of magical realism in *The Trail of Your Blood in The Snow*. When Billy Sanchez couldn't find his wife, Nena Daconte, in the hospital which took care

Another strange thing was the hospital's security was cruel when Billy just tried to see where his wife was. The security appeared to wield blood-spattered smock, which is considerably strange enough to be portrayal of security guard at hospital (Márquez, 1992, p. 182). The guard was swearing on Billy's mother in French, and then twisted his arm at the shoulder into a hammerlock which make Billy couldn't move and was dragged outside the hospital and he was tossed into the middle of the street like a sack of potatoes (Márquez, 1992, p. 181). This event also caused his death drive gradually later in the story.

“...and for the first time since the day of his birth he thought about the reality of death” (p. 184).

The researcher also found the death drive in Maria dos Prazeres. This short story revolves around a woman called Maria, an ex-prostitute living in Barcelona.

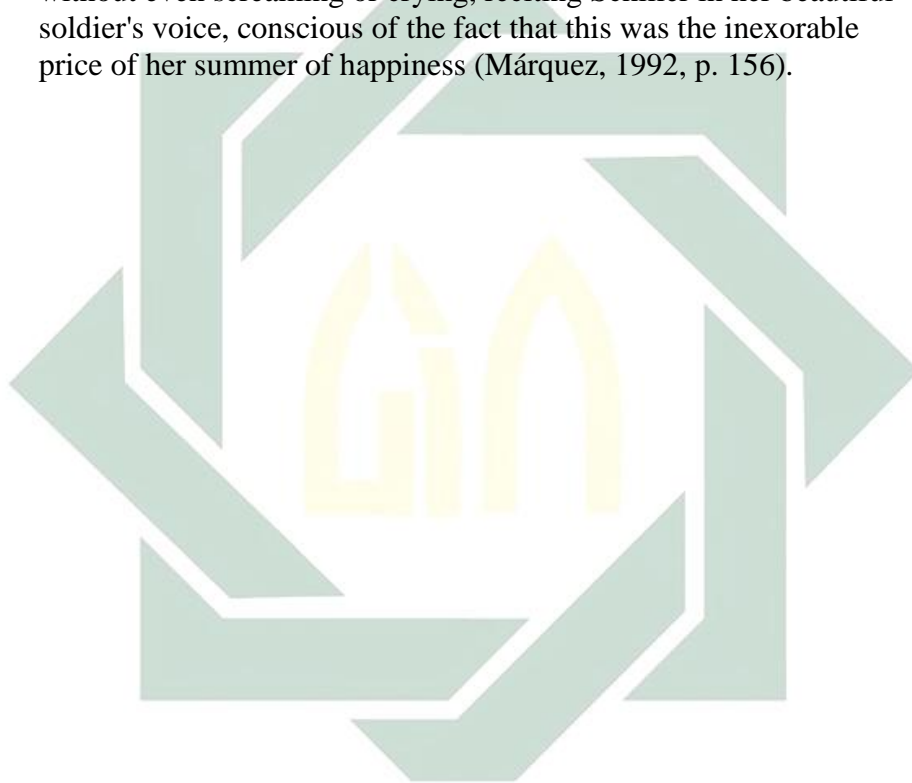
Her death drive emerges from that dream. Person's dreams are affected by external factors of the individual. It could be their environment, their closest people, how people treated them. Maria said that her mother sold her when she was fourteen years old in the port. Her mother abandoned her without money, without fluency of language, without name. They felt lonelier even when they were together because they had so little in common. They hated each other for many years and they just realize it after they feel really unsettled for each other (p. 109).

Maria also passed her legacy to the people she loved even before she has not died. She chose who will inherit her legacy very carefully. Even very cheap goods were given to the people closest to her heart. When Maria took care her legacy, the

It can be seen in the story that Maria is anxious about that dream. It can be stated that dreams are deeply-rooted unconscious wishes realized in the preconscious present. Her dream produced Maria's death drive. In this cycle, unconscious influence ties to ongoing recollections. Looking for release, the unconscious drive moves its restless effect to the day's buildup by reactivating the recollections of an agitating circumstance and meshing its symbolism and account situations into the dream work.

Continue to Miss Forbes's Summer of Happiness. The researcher found a death drive in this short story, especially in Miss Forbes character. It was shown in the story that she was a disciplined person, but not after the two children found out. Miss Forbes turned out that she was suffering from her past relationship. She

Miss Forbes was not on the unmade bed. She was stretched on her side, naked in a pool of dried blood that had stained the entire floor, and her body was riddled by stab wounds. There were twenty-seven fatal cuts, and by their number and brutality one could see that the attack had been made with the fury of a love that found no peace, and that Miss Forbes had received it with the same passion, without even screaming or crying, reciting Schiller in her beautiful soldier's voice, conscious of the fact that this was the inexorable price of her summer of happiness (Márquez, 1992, p. 156).



CHAPTER IV

CONCLUSIONS

Conclusions is where the researcher reflects the study that has been done.

In this section, the researcher concluded this study that discussed magical realism and death drive found in the chosen literary work *Strange Pilgrims* by Gabriel Garcia Márquez.

4.1 Conclusions

The researcher found that this literary work truly is a magical realist work, by analyzing using Wendy B. Faris's concept of five characteristics of magical realism: irreducible element, phenomenal world, unsettling doubts, merging realms, and disruptive of time, space and identity. The literary work contains all the five characteristics that have been mentioned.

Starting with irreducible elements, the researcher found some aspects of the story that represent one of the characteristics concepts in *Bon Voyage*, *Mr President* and *The Trail of Your Blood in the Snow*. The next characteristic is the phenomenal world. The researcher found the characteristic, again in *The Trail of your Blood in the Snow*, by depicting the setting in the story. Unsettling doubts is the third characteristics which also can be found in *The Trail of your Blood in the Snow*. Merging realms, the next characteristics, is one of the most used magical realism authors' aspects. In short story *Ghosts of August*, the merging of two realms occurred between reality and the supernatural world. The fifth characteristic is the disruption of time, space and identity. In the short story *Miss*

4.2 Suggestion

Magical realism is an exciting genre to be conducted in research because of the uniqueness of the literary works' intrinsic elements that revolve around magic and reality combined into one narrative. There are many magical realism literary works out there, so the students will have more knowledge about the genre itself.

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